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## AMERICAN ART CHRONICLE.

## ARCHÆOLOGY AND HISTORY.

CORPUS INSCRIPTIONUM AMERICANARUM. — Mr. Richard F. Burton, in a communication to the *Athenæum* of June 25th, proposes the printing of a "Corpus" of American picture-inscriptions and Indian pictographs, to embrace the monuments found throughout the whole length and breadth of the continent. "The Corpus Inscriptionum would be a work on a large scale, preserving the style of the several legends. An undertaking so costly can hardly be expected from private means; but Cousin Jonathan, unlike John, has never failed in lending enlightened assistance to students of local history." Mr. Burton hopes that such a Corpus, with the opportunities for comparison which it would present, may eventually lead to the deciphering of the inscriptions.

ART IN TENNESSEE. — The Historical Society of Tennessee, located at Nashville, has appointed the Rev. F. W. E. Peschau a committee to write a history of art and artists in that State.

## MUSEUMS AND COLLECTIONS.

THE CORCORAN GALLERY OF ART, WASHINGTON, never closes its doors to the public during the heat of midsummer, and strangers at any season can examine its contents. Its art operations, also, are never wholly suspended, and lately new additions of important casts have been received and placed in position. First of these is the *Hermes*, from the statue by Praxiteles, which was discovered in Olympia in 1877. The cast comes from the Royal Museum at Berlin. From the same source are received full-size casts of the *Flying Mercury* by John of Bologna, and the *David and Goliath* by Donatello. These two examples of the Renaissance are placed on either side of the *Ghiberti Gate*. The other casts are the *Singing Boys* by della Robbia, and the *Sacrifice of Isaac* by Ghiberti, made in competition with Donatello and other veterans. The photographic department is preparing reproductions of its leading new pictures and other works; such as Gifford's *Parthenon*, Bridgman's *Sacred Bull Apis-Osiris*, Brooke's *Pastoral Visit*, Reinhart's *Endymion*, and the reduced bronze copy of Rauch's monument to Frederick II. (the Great) of Prussia. The projected further decoration of the galleries, noticed last month, is postponed.

METROPOLITAN MUSEUM OF ART, NEW YORK. — The number of visitors during the month of July is given at 34,351. Of these 1,122 paid an entrance fee. The published record of the attendance during the first thirteen months in the new building has lately been objected to as incredible. The authorities of the Museum, it is said, have never claimed that the record was absolutely correct, as it is based upon actual counting by the attendants at the door. The desirability of using recording turnstiles was fully recognized before any criticism of the reported figures appeared, but the lack of funds has hitherto

prevented their introduction. Care has, however, been taken to secure approximate accuracy, and it is thought, therefore, that the record may be regarded as practically reliable.

MUSEUM OF FINE ARTS, BOSTON. — Two large paintings by Doré, about forty casts of Renaissance architectural ornaments, etc., from Venice, and seven tablets of electrotypes from Greek coins in the British Museum (the acquisition of which was recorded in a previous number), have lately been placed on exhibition. Sixty-four sketches, drawings, and paintings by Washington Allston have been arranged for exhibition, principally in the Allston room, and it is expected that several others will be added before long. The authorities of the Museum repeat their announcement that they will be glad to receive information concerning any of the works of Allston. A catalogue of the works thus far brought together, preceded by an introduction from the pen of Mr. T. G. Appleton, is given in Part II of the general Catalogue for this season, which has just been issued. A fuller catalogue, with a portrait of Allston, will be issued hereafter. The opening of the next Exhibition of Works of Living American Artists is fixed for Nov. 15th. The number of visitors during the month of July was 14,149. Of these 3,004 were admitted on pay days.

BOWDOIN COLLEGE. — Among the art treasures belonging to the College is a collection of drawings bearing the names of some of the most celebrated old masters; but it has been impossible so far properly to display them, for lack of funds for the purchase of cases. At the last meeting of the alumni it was, however, announced that \$200 had been donated for the purpose. Hon. W. W. Thomas, of Portland, Me., has given \$325, to be expended in the purchase of casts, and the plaster model of Simmons's bust of Gen. J. L. Chamberlain has been presented by Gen. T. W. Hyde, of Bath.

SMITH COLLEGE, NORTHAMPTON, MASS. — Mr. Winthrop Hillyer is reported to have given \$25,000 as a contribution to the art gallery of the College.

## ART EDUCATION.

CHICAGO ACADEMY OF FINE ARTS. — The closing exercises of the last term of this institution were briefly alluded to in the July number of the REVIEW. Since then the following account of the exhibition has been furnished by a Chicago correspondent: — "The Annual Exhibition of the Chicago Academy of Fine Arts began on Tuesday, June 28th, when the interesting commencement exercises and an award of prizes to pupils occurred, in the presence of a large company of ladies and gentlemen, composed of artists, patrons of the school, and many other citizens interested in art and general art culture. The faculty of the Academy, which has unusually broad and liberal views, offered for competition a gold medal and two silver ones, besides seventeen other very valuable prizes, — which

were open to competition by all of the 475 students who have attended during the past year. Besides prizes awarded, honorable mention for exceptional progress was bestowed upon fourteen others. The Academy is in a remarkably fine condition, both as regards attendance and excellent work. The students are nearly all from seventeen to twenty-two years of age, and of two years or less experience in an art school. In comparison with the work of the classes of the Cooper Institute and the Academy of Design in New York, and of those of the various schools of Boston, Philadelphia, and Cincinnati, the progress of the Chicago Academy is phenomenal, as the work displayed the present year is not only far beyond the exhibition of 1880, but fully equal to that of the longer established and better known schools of art education in the East. The etchings were very fine, the water-colors numerous and admirable, the fifteen-minute sketches meritorious, and the work of the life classes most excellent. The latter have become so popular that, besides the pupils, some of the best artists of the city, released from studio work, are frequent attendants. The exhibition received great praise from the press of the city, attracted crowds of visitors, and included 136 crayons and charcoals from life, 132 oils, 169 outlines and figures in crayon from casts, 84 water-colors, besides 155 general studies, including etchings, pen-and-inks, and pencils."—The prizes awarded (exclusive of the honorable mentions) were as follows:—For greatest general proficiency, gold medal, Miss Ida C. Haskell, Evanston, Ill.; best oil study from life, silver medal, Mrs. T. A. Shaw, Chicago; second best oil study from life, Taine's *Lectures on Art*, Miss Louise Hamilton, Chicago; best crayon study from life, tuition receipt for one term, William H. Schmedtgen, Chicago; second-best crayon study from life, set of painting materials, J. F. Bromark, Chicago; best shaded study from the antique, silver medal, Miss F. M. Cole, Oshkosh, Wis.; second-best shaded study from the antique, Tyrwhitt's *Handbook of Pictorial Art*, Miss Etta B. Hunt, Lake View; best outline study from the antique, tuition receipt for one half-term, Miss Paulina A. Dohn, Chicago; second-best outline study from the antique, Miss Ida Strong, Chicago; best drawings from the flat, portfolio, Miss L. Willsie, Chicago; second-best drawings from the flat, Ruskin's *Elements of Drawing*, N. A. Throop, Englewood; best water-color from life, Couture's *Conversations on Art*, Mrs. T. A. Shaw, Chicago; best oil still-life, Hazlitt's *Essays on Art*, Miss L. M. Deane, Tipton, Io.; best water-color still-life, Mrs. Carter's *Art Suggestions*, Mr. C. W. Neville, Chicago; best fifteen-minute sketches, William M. Hunt's *Hints on Drawing and Painting*, N. B. Alexander, Chicago; best anatomical study, Darwin's *Expression of the Emotions*, Miss C. D. Wade, Elmhurst; best pen-and-ink drawings, Lalanne's *Etching*, William C. Krause, Chicago; best life-class study, Marshall's *Anatomy for Artists*, Miss Ida C. Haskell; best out-door sketch, Hamerton's *Painters' Camp in the Highlands*, Mrs. N. H. Carpenter, Chicago; best charcoal from life, Ruskin's *Seven Lamps*, Miss Jessie Brooks, Hyde Park.—The Richmond and Alleghany Railroad Company invited the teachers and students of the Academy to make a sketching tour to the line of their road during the summer vacation, and the invitation was accepted by a party of twenty-five, who started on June 30th.—The regular fall term of the Academy will open about Oct. 1st.

THE BUFFALO FINE ARTS ACADEMY, BUFFALO, N. Y. —The Buffalo Fine Arts Academy was organized Nov. 11th, 1862, incorporated Dec. 4th, 1862, and formally opened Dec. 23d, 1862. Article I, Section 2, of the Constitution reads: "The object of the Academy shall be to encourage and cultivate the Fine Arts, and to maintain and establish a permanent gallery in the city of Buffalo for the exhibition of paintings, sculpture, and other works of art, and to use such other means as shall be desirable and efficient for the promotion and advancement of the same." By Article II, Section 3, it is provided that "any person who shall contribute at one time to the funds of the Academy a sum not less than one hundred dollars may, by a vote of the Executive Board, be declared a life member." By the catalogue of 1880 it appears that the Academy had at the time 113 such life members. At the annual meeting held on Jan. 12th, 1881, the following officers were elected for the ensuing year:—Thomas F. Rochester, President; George L. Williams, George B. Hayes, William H. Gratwick, Vice-Presidents; Ammi M. Farnham, Corresponding Secretary; Albert T. Chester, Recording Secretary; Richard K. Noye, Treasurer. Besides these officers there is also a board of sixteen Curators and another of three Fund Commissioners. The Academy owns between sixty and seventy paintings, consisting of works by American and foreign artists, and a number of copies from the old masters, many of which were presented to the institution by Mr. H. W. Rogers. It is also in possession of a small collection of casts and photographs. A general exhibition is now in progress in the new gallery of the Academy.

RICHMOND ART ASSOCIATION, RICHMOND, VA.—This Association, now in the fourth year of its existence, commenced, as all such societies generally do, with small beginnings, only some five or six ladies interested in art holding meetings in their private parlors. The interest soon spread among their friends, however, and it has continued growing so steadily, that the membership of the Association has now risen to about ninety, and the principal aim of its founders, the establishment of an art school, could be realized. The terms for membership as well as for instruction are very reasonable, the annual fee for associate members being \$5, while members of the art class pay \$1 entrance fee and \$6 per annum tuition fees. The regular course of instruction in this class, according to the programme of the term which began in October, 1880, includes Drawing, Composition, and Design. The teacher of this class is Miss Alicia Laird. Instruction was also given in Oil Painting, Water-Color Painting, Painting on Porcelain, and in Architecture. The Art School was more flourishing during the last term, both in the number of pupils and the interest shown by them, than in any previous year. Lately the Association has also purchased and set in operation a large furnace for baking china. There are said to be quite a number of excellent amateur decorators in Richmond; and the Association hopes, with the aid of their expert, Mr. Gustav Friede, who has charge of the furnace, to create quite a large and successful industry in this branch of art. The yearly exhibitions, of which the fourth closed not long ago, are also developing in interest and value, a gratifying sign of the times being that at the last exhibition several of the best paintings were sold. Miss M. J. Morris, 206 West Grace Street, is President, Miss M. H. Lee, 114 West Grace Street, Secretary of the Association.

## LECTURES.

Mr. Seymour Haden writes to Mr. Henry Farrer that he has about half made up his mind to come over to America, possibly in August, 1882, to repeat there the lectures on etching previously delivered in England. He also thinks of publishing these lectures in America. No man would meet with a more cordial welcome than Mr. Haden, should he conclude to carry out his plans, and his coming would no doubt be a most powerful help in forwarding the movement which he and those who are interested in etching in this country have so much at heart.

## EXHIBITIONS AND SALES.

NEW YORK.—Mr. Seymour Haden, in an informal letter to Mr. Henry Farrer, Secretary of the New York Etching Club, suggests that the Second Exhibition of the Society of Painter-Etchers be held in New York, in the autumn of 1882. The idea is excellent, and it is sincerely to be hoped that it will be carried out.

The New York Etching Club propose to issue a catalogue of their next exhibition, illustrated with six or eight etchings by members of the Club only. The edition will be limited to one thousand.

PHILADELPHIA.—The preparations for the two rival fall exhibitions are actively progressing. At a general meeting of American artists in Munich, the following committee was elected to collect and forward paintings for the exhibition at the Pennsylvania Academy of the Fine Arts:—Frank Currier, John F. Engel, R. Gross, George von Hoesslin, David Neal, Toby Rosenthal, and Paul Weber. The circular issued by this committee was sent to American artists in Munich, Berlin, Düsseldorf, Nuremberg, Dresden, Vienna, Rome, Florence, and Venice. The work in London is in charge of Mrs. Anna Lea Merritt and Mr. Hennessy. The greater part of the American artists who make that city their centre have already promised to contribute pictures. The organization of the Paris committee has already been reported. All the European arrangements for the exhibition are now complete, and working well in the best possible hands. The same care will be taken to insure success in the home collections, as it is the object of the Academy Directors to give, if possible, an exhaustive exhibit of the work of contemporary American painters under various influences. In view of the work already done to this end by the Academy, it is fair to suppose that the necessary co-operation of the artists will be cordially given at home, as it has already been in Europe; and this is clearly foreshadowed by the numerous responses so far received to the preliminary circular.

The Society of Artists, in a circular issued some time ago, announces that it has secured a very desirable building for its exhibition, on Chestnut, near Seventeenth Street. The galleries, which are large enough to exhibit about five hundred pictures, will be well lighted by skylights, and, being on the ground floor, will be entered immediately from the street. "It being an undisputed fact," says the circular, "that the autumn exhibitions in Philadelphia were established by the Philadelphia Society of Artists, we feel that we can in justice ask the co-operation of all American artists in this, our third, undertaking." Regular blanks will be forwarded in September, or may be written for to the Secretary, Mr. Newbold H. Trotter, 1520 Chestnut Street.

BOSTON.—An Exhibition of the Works of Living American Artists will be held at the Museum of Fine Arts from Nov. 15th to Jan. 2d. Contributions of paintings in oil or water-colors, drawings, or works in sculpture, not exceeding three from any one contributor, must be sent to the Museum between Oct. 10th and Nov. 5th. A salesman will be in attendance during the exhibition. Transportation will be paid on all accepted works. Circulars and blanks may be obtained by addressing "The Curator of the Museum of Fine Arts, Boston."

The Secretary of the Boston Art Club, Mr. William F. Matchett, has issued a circular, announcing that the new Club House will probably be ready for occupancy early in January next, in season for the usual winter exhibition. "It is earnestly desired," says the circular, "that the opening exhibition in the new galleries shall be the most important display that has yet been offered by the club, and with this aim in view the artist members are notified at this early date, in order that they may have sufficient time to satisfactorily prepare their contributions. A circular containing full particulars and details will be issued in due season."

The Tenth Annual Exhibition of the Free Industrial Drawing Classes and of the drawings executed in the public schools will be held at the triennial fair of the Massachusetts Charitable Mechanic Association, which, as before announced, will open on Thursday, Sept. 1st.

ST. LOUIS.—The Twenty-first Fair of the St. Louis Agricultural and Mechanical Association opens Monday, Oct. 3d, and closes Saturday, Oct. 8th, instead of on the 10th, as previously announced. Prizes ranging from \$10 to \$50 will be given for models in clay or plaster, oil and water-color paintings, paintings on porcelain, and crayon or pencil drawings. The award of "Honorable Mention," with the blue ribbon and certificate, will be given for the best display of fictile work. All works intended for competition must be entered with the Secretary of the Association at his office, 718 Chestnut Street, St. Louis, on or before Sept. 15th. The competition is exclusively confined to artists of the United States exhibiting their own works.

EXHIBITIONS OF THE COMING SEASON.—The following list comprises only those exhibitions the time of holding which has already been determined upon:—

Aug. 18th —	1881.	Boston: N. E. Manufacturers' and Mechanics' Institute.
Sept. 1st — Oct. 31st,	"	Boston: Mass. Charitable Mechanic Association.
Sept. 6th — Oct. 15th,	"	Milwaukee: Industrial Exposition Association.
Sept. 7th — Oct. 22d,	"	Chicago: Interstate Industrial Exposition.
Oct. 3d — Oct. 8th,	"	St. Louis: Fair of the Agricultural and Mechanical Association.
Oct. 4th — Nov. 8th,	"	Boston: Exhibition of American Wood-Engravings at the Museum.
Nov. 1st — Dec. 26th,	"	Philadelphia: Pennsylvania Academy.
Nov. 1st — Dec. 24th,	"	Philadelphia: Society of Artists.
Nov. 15th — Jan. 2d, 1882.		Boston: Museum of Fine Arts.
First three weeks in Dec. 1881.		New York: Black and White.
Jan. 9th — Jan. 17th, 1882.		New York: Artists' Fund Society.
Feb. 6th — Mar. 4th,	"	New York: American Water-Color Society.
Feb. 6th — Mar. 4th,	"	New York: Etching Club.

Add to these, in New York, the Spring Exhibition of the Academy, the Exhibition of the Society of American Artists, and, possibly, the contemplated Fall Exhibition; in Philadelphia, the Spring Exhibitions of the Academy and the Society; in Brooklyn, the Exhibitions of the Art

Association and of the Artist Fund Society; in Boston, the Fall and Spring Exhibitions of the Art Club; the Fall and Spring Exhibitions of the San Francisco Art Association; the exhibitions of the Chicago Art League, the Richmond Art Association, the Carolina Art Association at Charleston, the Washington Art Club, the Art Association at Elgin, Ill., the Buffalo Fine Art Academy, the Essex Institute at Salem, Mass., the Providence Art Club, and the exhibitions usually organized at Rochester, Utica, Springfield, Lynn, Lowell, and a number of other places, and it is difficult to conceive a reason for the complaint that the facilities for exhibiting and selling works of art in the United States are insufficient, even if the facilities offered by the dealers all over the country are not taken into account.

### COMPETITIONS.

Messrs. L. Prang & Co., of Boston, announce a third competition in Christmas cards. There will be two sets of four prizes this time, amounting altogether to \$4000, one set to be awarded by the votes of artists and critics, the second set by the votes of the "lay visitors" to the exhibition. The competition is limited to artists residing in America, Canada included, and American artists living abroad. The designs must be delivered to Mr. R. E. Moore, American Art Gallery, 6 East Twenty-third Street, New York, on or before Monday, Nov. 7th. Circulars giving all the information needful to competitors may be obtained of Mr. Moore, or by addressing Messrs. L. Prang & Co., Boston, Mass.

### MONUMENTS.

Mr. Howard Roberts, of Philadelphia, is engaged upon a statue of Robert Fulton, which is to be placed in the House of Representatives, at Washington, by the State of Pennsylvania. Fulton is represented as a workingman, studying a small model, which he holds in the right hand.

For the second of Pennsylvania's contributions, Dr. Mühlenberg has been selected as the subject, and Miss Blanche Nevin, of Lancaster, as the sculptor.

The sum of \$40,000 has been left by the late Eli Bates for the erection of a monument to Abraham Lincoln at the entrance to Lincoln Park, Chicago.

The statue of General McPherson, previously described on page 43 of the present volume, was unveiled at Clyde, Ohio, its final place of destination, on July 22d.

"The unveiling of the monument of the Confederate dead at Culpeper, Va., occurred yesterday [i. e. July 21st]. An immense crowd of people were present, and the procession was a mile long. Addresses were made by Gen. Fitzhugh Lee, Ex-Governor Kemper, Hon. John Goode, and Gen. Walker. The speakers were introduced by Gen. James Field."—This is quite a characteristic newspaper paragraph. Does any one care for the sculptor who executed this monument, and what need is there for giving his name?

### NECROLOGY.

D. M. CARTER, portrait and historical painter, died at his residence in New York City, on July 6th, after an illness of ten weeks. He was born in Ireland in 1820, and came to America in 1839.

ALEXANDER R. ESTY, a well-known architect, died at his home in Framingham, near Boston, on Saturday, July 2d, in his fifty-fifth year. The immediate cause of his death was cancer in the stomach. He received his early training in the office of the late Richard Bond, of Boston, in which city he practised his profession with eminent success. Besides a number of churches, he built the new station of the Boston and Albany Railroad in Boston, the buildings of the Colby University, Waterville, Me., the State Normal Schools at Framingham and Worcester, and the University of Rochester, N. Y. For the past five years he was superintendent of construction of the new United States building in Boston, and was also a member of the special commission appointed by the President last winter to prepare a report on the proposed Congressional Library building. "His loss will be regretted," says the *American Architect*, "as that of an architect of high and well-balanced attainments, an upright citizen, and a conspicuously active and intelligent man."

EDWARD R. THAXTER, a young American sculptor, died on Wednesday, June 29th, of brain-fever, at Naples, aged twenty-seven years. He was born in Maine, and resided in Boston until he went to Florence, in 1878. Among his more important works are named a statue entitled *Love's First Dream*, another called *Reproof*, and a bust of Meg Merrilies. The last work upon which he was engaged is called *Absent-mindedness*.

### MISCELLANEOUS.

AMERICAN ETCHERS IN EUROPE.—To the list of American etchers who have been invited to become fellows of the new Painter-Etchers Society must be added the names of Mr. Frank Duveneck and Mr. Otto H. Bacher.

OLD CROWN DERBY IN THE UNITED STATES.—A correspondent sends the following:—"Miss Tower, of Grenville Place, Portman Square, London, England, possessed old family china, known as 'Crown Derby.' In January, 1876, deciding to sell the same, she visited Mr. Mortlock, who has china shops in various parts of the metropolis. She left with him a china cup, as specimen of her set. He afterwards asked for the whole service. It was sent to him, and he retained it several months on exhibition. Accidentally visiting his shop, Miss Tower saw a copy of one of her cups, and about the same time her sister purchased there a 'modern' plate of the same 'Crown Derby' pattern. Miss Tower demanded her service back. One cup was missing. This had been sent to Worcester as pattern for a dozen of same shape and decoration purchased by an American. Miss Tower, aggrieved, sued Mortlock for damages as 'trespass and conversion of property.' Mortlock tendered to plaintiff's solicitor the whole of the china, which was refused, with the allegation that by the act of reproduction the value of her china had been destroyed. Justice Marissty, of one of the upper courts, instructed the jury that, as Miss Tower had regained her china, no damages could be assessed against Mortlock, no matter what he had done. This decision cost Miss Tower heavy fees to pay two Queen's counsel and the solicitors conducting her case. Some of our citizens have apparently gotten 'old china, Crown Derby pattern,' all of the 'modern time.' Who are they? And how many paintings equally lacking genuineness have we among us?"